

# THE “*CONDER*” TOKEN

## COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Winter 2015/16 Consecutive Issue #70



The token above, with the edge below, would be a real problem!



Photographing Your “Conder” Tokens -- Part II

Staffordshire Tokens, an in-depth look

Is there more than one Samuel Compendium?

A Report on the recent British Token Congress

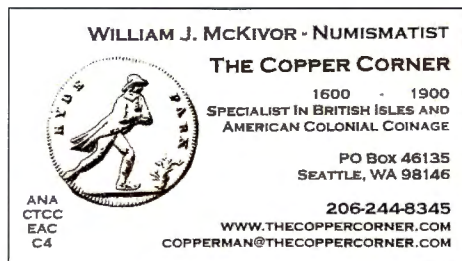
## BILL McKIVOR—CTCC #3.

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### New Members

A warm welcome to our newest members:

600 Joseph Esposito

Springfield, VA

### Announcement

In February you should be receiving a special publication that will be an index covering the first 70 issues of this publication. It was compiled by Dave Jones and should be incredibly helpful when researching topics in the Journal.

## PRESIDENT'S MESSAGE Fall/Winter 2015-2016

Dear Friends,

The decision to turn our thinking around and make the membership dues payable only when you have received three Journals seemed like the only thing we could do. Many of you have received a dues payment form, others have not as you have not hit the magic number of three consecutive issues since you last paid.

We are still working on getting the web site up and running with some information on it, have some volunteers working in that direction, and doing a Facebook page that will have a link to the web site. We had a bit of a glitch with the Facebook page, so have taken it down and are starting over. We also have Ed Moore, who at his own expense bought a super printer that will print books, and he is going to take the club's collection of Journals, scan them, and get them ready to post on the web site. Just how we handle viewing them is still under discussion. It always seems to me that we get little or nothing done from Journal to Journal, but that really is not quite true. However, the wheels do grind a bit too slowly, from my view. Oh well.

You will find some interesting articles in this issue, and we still have promise of more to be written by other members. We would like all to join this parade, an article need not be anything technical, and in fact would love to see a few personal articles about how you got started collecting these great tokens, and just what you collect, and why!!

This past year, the only heavy duty auction of 18<sup>th</sup> Century tokens was held at Baldwins in October. Over 900 single lots, and most of them were UNC, even high end UNC, some amazing pieces. They drew lots of interest. There is an article in this Journal about the sale, which was indeed an important one. Number 2 of 3, supposedly, but there might be even more, I hear. Stay tuned.

December had an interesting sale at DNW, with lots of the tag ends of the Robbie Brown sale, plus a fair number of Anglesey lots, and many single tokens, some of them very nice indeed. The Journal is too late to give you advance warning! Darn.

The new Dalton and Hamer has been printed, and to get the good binding is in a queue at the binders, with it to be done by the first of the year. See elsewhere in this issue for a photo of the covers, and information on availability. A deluxe binding edition will be along in January as well. If interested, please ask me about it.

My best to all --



Bill McKivor CTCC #3

## **Another Token, Another Show**

*By Jeff Rock*

I received some nice feedback from my article a few issues ago on the 2014 London token auctions and the Token Congress – and, even nicer, the article led to a couple new American faces making the trip over for the 2015, including a new dealer/collector, Doris Black, who has an affinity for the “Conder” series and a collector who wasn't "too interested" in the 18th century tokens but who left the events a lot more intrigued and will, I suspect, be a familiar face at future auctions and Congresses.

2015 is the fourth year I've gone over – a non-stop British Air flight gets me there in a bit over 11 hours from my home in San Diego, and I signed up for a fare watcher online so was able to book my ticket when the price dropped by nearly \$500, a sale that lasted around an hour. For those of you thinking of going next year, I highly recommend looking into something like this, as you can save enough to really make the trip worthwhile – indeed, after that discount on the airfare I tacked another five days onto my trip and went from London to Lisbon to see a city I had never been to before; the air and hotel was just \$450 so in effect what one airline saved me turned into a free vacation, and a much needed one after the whirlwind of token happenings! Most of the travel sites like Expedia, Orbitz and Kayak will let you sign up and notify you when fares drop by \$25 or more or send you daily or weekly updates on the lowest fares.

After my account of last year's trip I had a few people ask if I only go over for the numismatic stuff, and the answer is a resounding NO! The expensive parts (other than what you spend adding to your collection, of course) are the airfare and a hotel while you are in London. But once you are over there it's very reasonable to travel around the island (their train service is amazingly efficient, and discounted rail fares can be found starting three months before your travel date, sometimes at a very heavy discount), and hotels elsewhere are much less expensive than in London – and with much larger rooms. In the past my trips have been two weeks of exploring different parts of England and two weeks of numismatics – and if you collect the tokens of the 18th century how can you not be interested in seeing more of this glorious island? No matter what interests you most, you can find it here – castles, palaces, historic homes, magnificent gardens, cathedrals and churches, historic ruins, monuments, lakes, forests, parks, rugged coastlines, picture-perfect villages with thatched roofed houses or spa beach towns favored by royalty for centuries. And don't forget the many charms of London itself, from some amazingly good restaurants, theater in the West End, shopping all around you and a wonderfully walkable city with a surprise around every corner. This year I was able to "double dip" and satisfy my love for all things Agatha Christie by traveling to her home town of Torquay in the southwest to celebrate her 125<sup>th</sup> birthday with a group of people from all over the world (and despite coming from the far side of America I wasn't even the one who travelled the furthest to get there!). I also managed trips to Oxford and both South and North Wales too, though the



Welsh part of the trip was just a brief taste – and I am sure I will be back to explore more, along with Scotland and other areas.

For me the only bad note was having my suitcase "borrowed" while I was on a crowded train – there was no room to put it near my seat, and the luggage rack was at the end of the train, out of my sight for an hour or so. When I got off at my station my luggage had gotten off at some point before me! But, this being England, the person who took it was still amazingly polite. After relieving it of the few things of any resale value (good shoes and jeans, a few name brand shirts, a new camera and the like) they nicely refolded the clothes they didn't want and brought the suitcase back to the station where it was loaded onto the next train. Unfortunately for me, that train went to Scotland and it took nearly a week, 50-odd Pounds for a courier and 8 pages of forms for me to be reunited with luggage in London. While that sounds traumatic, it really wasn't that bad. The day it happened I literally had the clothes on my back (my passport, some spending money, and i-Pad were safely in my backpack that I took to my seat), but I went shopping that day for essentials and the next day for some inexpensive new clothes which carried me through until I got the suitcase back. The lesson learned is that we can all survive on far less than we normally pack, and I suspect next year I can cut out at least one-third of the clothes I brought with me and do laundry every 5 or 6 days while I travel (some hotels will do it for you for a small fee). As a side note for others who travel – of course you should always keep an eye on your luggage, but if something like this happens and you booked your train tickets with a credit card you probably have some insurance coverage with that card (but check your benefits BEFORE you travel). There will be more forms to fill out and receipts to produce, but it's well worth it if you lose anything of value. What hurt me more than the things that were stolen was the fact that most of what I packed was clearly not worth the thief's interest, even for free – quite a blow to my sartorial sense of t-shirts and jeans!

Enough of my troubles, let's get to London where all the fun numismatic stuff is about to happen. The Coinex show, a large venue by British standards (50 or so tables), had most of the usual dealers that set up, and a selection of nice material. Token dealers include Simon Monks, John Newman, Richard Gladdle and a few tokens in other cases, including some for sale at the Baldwin's table (though of course they have a few thousand more coming up for auction in the next few years). Howard and Frances Simmons, the knowledgeable and enthusiastic team, didn't set up this year, but put in an appearance on the second day of the show, and did set up at the Token Congress the following week. For only a few dealers with 18<sup>th</sup> century tokens, there was a very nice variety and selection, from a few Pounds to many hundreds, and it was quite easy to stay at the show from opening to close, leaving a little lighter in the wallet and a lot heavier in the backpack – which stuck even closer to me after my previous travel debacle! While this show is relatively small by American standards, it is incredibly refreshing, and harkens back to the era when people actually COLLECTED. There were very few slabbed coins or tokens (the majority of those were ancient and foreign coins), and not a single Morgan Dollar to be seen, which alone

would be worth the cost of the trip! There were no collectors looking to upgrade by one point or fretting if they should resubmit and try to get a higher grade or sad because a new piece was just slabbed finer and they lost \$50,000 in value (and Registry Set bragging rights) because their modern coin was no longer the finest known – despite their being millions of them that still aren't slabbed. The material at this show was for the true numismatist, not the investor, and it was wonderful to be among like minds – and this was just the beginning of the numismatic part of the trip!

I had to squeeze lot viewing at Baldwin's in the day before the sale itself since there was no weekend viewing, and though I was the first one there, the room was soon filled with nothing but Americans looking through the nearly 1,000 lots of the sale. Apparently the locals saw the tokens earlier – or just gave up hope because it seemed that half of the lots sold soon crossed the Atlantic on their way to new homes. Unlike last year where collectors had two major offerings, this year it was all Baldwin's (though DNW has scheduled a sale with tokens later in the year). Like last year the auction was filled with amazing things from "Baldwin's Basement," tokens that have mostly been off the market for many decades to over a century, and many choice ones pedigreed to Lincoln, Dalton, Hamer, Cokayne, Jan and other major collections of the 19th and early 20th centuries. This year's selection was equally as broad as the previous year, and just as interesting. The auction catalogue will certainly be a collector's item, and when the Basement Sales are complete it will really be the only physical document of what SOME of the fabulous Cokayne collection consisted of (and only some, as large sections of the collection were sold over the past years, sometimes pedigreed, but mostly not). It's sobering to note that the few thousand tokens that can today be traced back to Cokayne, with his own tickets, probably constitute under 10% of his collection at the time of his death in the early 1940's!

The focus of this year's sale included rare types, die trials, extremely rare or completely unlisted edge varieties, and other delicacies that have been on serious collector's want lists basically forever. Many of the varieties may not have EVER been offered for public sale, and the prices realized showed that collectors took note of this and bid strong. Extreme rarities going for double estimate were few and far between – you needed a bid triple, quadruple or higher to have even a chance of winning some of those pieces, and competition was intense from the floor, Internet and telephone.

The auction was again catalogued by American dealer Gary Groll, with his usual excellent descriptions, British grading (it's their series and their auction house after all), superb photographs of every lot, and there was not a single group lot in the auction – the tokens were all worthy of being single-lots, and even though a fair number sold for under 50 Pounds apiece, it was nice to see them just as thoroughly described as tokens that realized multiples of that amount. As in the last sale the tokens were listed alphabetically by issuer -- not by country, county or D&H number. This meant a lot of flipping through pages for collectors looking for specific items, but it is a more intuitive way to order things – at least those issues that have a

name on them or tied to them by contemporary sources. But if you didn't know that Lutwyche, Spence or Skidmore struck a particular variety you weren't completely out of luck as an index at the back listed the varieties in more traditional alphabetical order by county and cross-referenced the actual lot numbers. The way the catalogue was laid out also meant that the bidder would probably look at more than just the pieces they were most interested in – and I know my hand went up on several lots that I didn't originally mark as wanting to bid on or may have skipped over completely if they were listed in a more traditional format.

Interested readers can view the entire sale and prices realized online at the Baldwin's website – it wouldn't be possible to discuss all of the nearly 1,000 lots, but as in last year's article I will share the highlights and a few of my favorite tokens and their prices – these are hammer prices, before the buyer's fee and VAT (if the bidder lived in Europe) were added on, and all prices are in Pounds. As was the case last year, doubling the hammer price in Pounds will give you roughly the total price in Dollars (after the buyer's fee and other minor fees like postage and wiring of funds are added in). This year's exchange rate was slightly better, and it might be more like 1.95 instead of double, but it's close enough to get an idea – so something that hammered at 300 Pounds would have been nearly \$600.

Extremely rare silver tokens included the Cambridgeshire 9 penny at 2,400 Pounds, the London Corresponding Society Middlesex 203, one of just three known at 5,200 Pounds, Society for Free Debate, Warwickshire 35 for a bargain 940 Pounds and a rare Wilkinson token in silver, Warwickshire 394 for just 820 Pounds. But silver wasn't always the most expensive metal in the auction! Thomas Jordan's brass threepence, Middlesex 3, brought an eye-opening 4,600 Pounds, despite pre-dating what we think of the "Conder" series by more than a quarter century (but it is one sexy token and this is probably the finest example known). William Mainwaring's wonderful white metal boxing medal, Middlesex 35, featuring busts of two fighters on one side and the same pair in bare-chested sparring pose on the other (complete with the most amazing forearms seen outside of an arm-wrestling contest or a Popeye cartoon) brought 4,200 Pounds. One of the more iconic of the "hanging man:" type tokens, Warwickshire 29, in white metal brought 2,000 Pounds – this is better than the average "Hanger" (which usually feature Thomas Paine or William Pitt in the dangling position) because this one features a ROW of hanging men, stretched out into the horizon, and the wonderful legend END OF BUNEPARTE (sic) AND THE FRENCH ARMY. But even lowly copper was often pricey – two of this writer's favorite lots (neither of which managed to come home with me to California) were the incredible satirical Wilkinson uniface pieces that mock the "Iron Master" with the legend AND HE SAID LET US MAKE PENNYS AFTER MY OWN IMAGE (we'll forgive the die cutter for not being correct and saying half-pennies though!), which brought 3,200 Pounds and the absolutely jaw-dropping "exploded planchet" Warwickshire 122a which is probably unique with this edge and brought 2,600 Pounds to a collector who has wanted it for decades. Another wonderful copper piece was the Warwickshire 14, a penny token that was supposedly designed by John Gregory Hancock



when he was just 8 or 9 years old, which realized 5,400 Pounds, while an extremely choice example of the same artist's Sir Original token in copper (this one engraved when he was 7 years old!), Warwickshire 140, brought 1,350 Pounds. There was an exceptionally nice run of William Lutwyche mules and oddities some of which were made specifically for collectors, others (given their condition) just cobbled together from any usable dies and put out into circulation as fast as possible – nearly all of these sold for double or triple estimate, and many of them have never appeared at public auction before.

Unique, extremely rare or unlisted edge varieties of token types that can be found with other edges usually brought between 100 and 300 Pounds, though often went much higher for series that were actively collected, especially the tokens of Kent, which had several bidders battling to add things to their collection that they may never again get the chance to own. There were more die trials in this sale than any other in recent memory – save, of course, for last year's Basement sale! These generally brought 1,000-2,000 Pounds apiece, though some went higher, some lower. It's impossible to accurately value these things, because they are worth one bid more than what the second highest bidder is willing to pay – regardless of what the estimate was or what anyone else in the room thought they were worth. While some people shook their heads when things went three, four or more times estimate, the old adage of "find me another" certainly applied. Despite some strong prices for the extreme rarities in the sale, there were also some good buys, with rarities in less popular areas going cheaper than expected, and choice and well-pedigreed examples of otherwise common varieties often selling at or below the low estimate – apparently I wasn't the only collector budgeting my money for the rare things I may never see again and passing on common things that I can easily pick up down the road, though probably at a higher price when I do. I suspect that I, like others, will not be disappointed with the things I bought, even at multiples of estimate – but will look back at the catalogue and find more lots that I regret not bidding higher on. Then again, I managed to “only” spend double what I had budgeted for the sale – an occurrence that was far from unique judging from post-sale conversations – so perhaps not putting my hand up on those lots was a good thing.

What struck me most watching this kind of bidding action was how far the hobby has come in the last four decades. It wasn't that long ago that some authors like R. C. Bell was cautioning collectors to ignore most of the “specious tokens” made for collectors, and downplayed rare edges as trivial and unimportant. This sale proved him wrong in that respect as collectors eagerly – no, gleefully! – beat each other up over some of these very same tokens that Bell dismissed. The bidding was, perhaps, of the same ferocity that contemporary 18<sup>th</sup> century collectors displayed in their “chasing halfpence” (though I will leave out the first word of that phrase, since I count myself amongst that herd). But then again, the present writer also took issue with Bell's choice of the derogatory term “album weeds” to describe the evasion coppers of this same period, and I note that this is another series that has seen renewed interest and prices

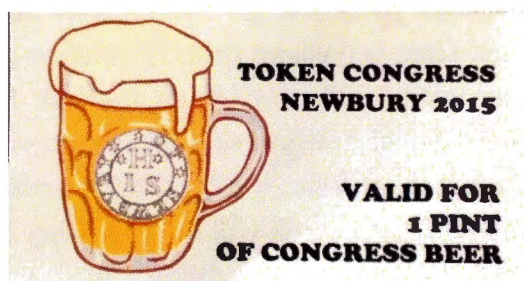
that would make that earlier writer wonder just how so many people managed to sneak out of the Bedlam insane asylum. To update a Bob Dylan title, The Times They Have A-Changed.

As was the case with last year's sale, Baldwin's decided not to conserve the tokens in any way, which meant a piece could have decades of London grime on the surfaces – they were stored in a basement, after all. Most everything brushed up nicer than it looked during viewing, though collectors anticipated that and it was generally reflected in the prices. The pieces that did have anything more than minor surface issues – roughness, spots, nicks or scratches – were noted in the catalogue, though it seemingly made little difference in price for the extreme rarities.

I described last year's trip as "Total Token Immersion" – and yet this year was somehow far more intense for me, even with one less auction to view and attend! The day after the Baldwin's sale I was taking a train an hour north to view the collection of noted researcher Michael Dickinson, looking at his evasion coppers in preparation for a book on the series. The next day it was off to the British Museum to look at their evasions as well – a good number of which were from the collection of Sara Sophia Banks who literally pulled them out of circulation shortly after they were made! Unfortunately the museum's viewing hours were very limited so I only got through half their holdings – but that leaves something fun to look forward to next year. The day after that it was off to the Token Congress (talked about next) and then the day the Congress ended it was off to Nottingham where I was to go through the finest collection of evasions ever formed, that of "Cobwright" himself. While my collection of this series is pretty good, Alan Judd had many dozens of pieces I lacked (sometimes in multiple, which was like rubbing salt into the wound!). The main part of the trip to Alan's was to get his trays in order after movers juggled the box they were in and apparently bounced it off the walls of his new home. The secondary part was photographing the varieties I didn't have – a project which failed miserably. Yes, the guy who just published an article in this very journal on how to photograph tokens managed to take 400+ photos on a shaky surface that left nearly all the pictures blurry and unusable. Perhaps I should have titled that article "Do As I Say, Not As I Do." But, again, I guess that leaves something for next year, and that's a good reason to again sample Alan's tasty fish and chips (and I've heard good things about his curry as well).

This year's Token Congress was held in Newbury, about an hour out of London on a fast train that ran multiple times a day. The Congress was held at a Hilton a couple miles out of the city center – but it really could have been anywhere, including America, as when a few of us walked around the area near the hotel we saw many of the same stores that can be found in every city in the world, as well as a McDonald's and a Pizza Hut a short walk away! Thankfully neither of those would be used, as the Congress itself is all inclusive -- your registration includes your hotel room, all meals and snacks, all the talks, the auction and the bourse, which has to be one of the best bargains around. While the food can best be described as "generic hotel buffet" (and laid out so that plates were in the middle of the hot food area, causing lines from either side to constantly collide), there was lots of it, including a wonderful selection of desserts and fruits.

The second night's dinner, the slightly more formal of the two, was served at large communal tables, which encouraged talking with new people – one of the best reasons to come! This meal was served to us, though without any choice of entrée, and sadly without any sort of taste to the chicken (?). But the “pudding” and ice cream that was served for dessert helped considerably (and no, this isn't a pudding like American's are used to, but more of a cake like dessert). As in previous years, DNW kindly provided the wine for this meal (both red and white), and Baldwin's provided several kegs of beer – sadly limited to just three pints per person, with paper "tokens" issued to each member. I did see several tokens trading hands, and was surprised to find that I actually had one left when I got back home. Given the fact that the Brits love their beer, I suspect this token will be listed as an RRR in future reference books, and perhaps when my example is sold it will fund my retirement. Again, one of the most enjoyable parts of the Congress is just talking with people – some old friends, and many new ones waiting to be made, and doing so over a pint is a wonderful way to do it!



*The rarest numismatic collectible from the UK? Very few pints remained undrunk!*



*This year's Token Congress Saturday night dinner. The usual mix of alcoholic refreshments (beer and wine, courtesy of Baldwin's and DNW respectively), intense discussions amongst collectors and general socializing. (Photography Courtesy of Peter Waddell)*

The talks, as usual, ran the gamut, with many concentrating on 17th and 19th century tokens, but a fair number that hit on the 18th as well, and a couple that were far more modern in focus. But not a single talk on grading, stabbing, investing or "why mine is better than yours." Every speaker was enthusiastic about his or her topic, and it was impossible not to learn something new -- and maybe to see the allure in some areas that you might not actually collect. Yet. The schedule can best be described as dinner- auction- drink- sleep (a little)- breakfast- talk- talk -talk- tea- talk- talk- lunch- talk- talk- talk- tea- talk- talk- drink- dinner- drink- bourse- drink- drink- sleep (even less) And that's just the first day and a half, there's another half day of talks (and tea) after that! With a schedule like this most people don't make it out of the hotel at all between check-in and check-out, but then again there's little real reason to leave other than a spot of fresh air. The talks seem to draw on many of the same people each year – and while they always have something interesting to discuss, it's hoped that more people getting interested in the various token series will lead to new speakers joining their ranks – and those of us who prefer the 18<sup>th</sup> century need to step up our game and give some talks on what makes our areas of interest so special! The talks can range anywhere from 15 minutes to an hour, so whether you have one really cool token you want to discuss, or an in-depth look at a larger topic, the organizers of next year's Congress would dearly love to hear from you (by the way, next year's Congress will again be in Northampton, an hour or so outside of London by direct train, and will again be at the Hilton Hotel there. John Newman will be organizing it, and can be reached by e-mail at: johnnewman1@sky.com. Details and registration forms for the Northampton Congress will be available early next year).

It's always with a bit of sadness when you go back to your room on the final day, pack up your things and check out, especially for those of us who travel halfway around the world to get there. We won't see many of these people for another year – but we all leave knowing that if at all possible we will be back next year, and it's easy to pick up right where you left off. Even though I am suffering total token overload as I write this, I am already thinking about what cities I want to travel to next year, and what organs and body parts I can sell off before then in order to pay my auction bill for the Baldwin's Basement Sale, Part III. Anyone need a slightly used liver? On second thought, I think I will need that next year!

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### A Correction

Mike Sussman reports an error in his recent article, *To Slab or Not to Slab*, that appeared in issue #69 on page 28 which read, "...the famous 1804 Morgan dollar...." Obviously the line should have said, "... the famous 1804 Draped Bust dollar....".

# **Photographing Your “Conder” Tokens**

## **A D.I.Y. Guide: PART TWO, EDITING YOUR PHOTOS TO GET THE BEST IMAGE**

*By Jeff Rock*

In the first half of this article, printed in the last edition of the Journal, we looked at the equipment you would need as well as how to find the right place (and time) to shoot your coin photographs. Now we move on to what you do AFTER the photographs have been taken. Again, this is not the ONLY way to handle this task – this is an easy, convenient, virtually free way that works very well for this writer.

### **SECTION THREE: PHOTO EDITING**

OK, take a deep breath and relax. The hard part is over. Really. You found the sweet spot for your photographs, you have all the equipment you are going to need, and now you just need to put in the time to shoot your coins and then digitally manipulate those raw images to give you the best possible result, a process that will allow you to do neat things like put both the obverse and reverse on the same photo, add descriptive text like a variety or inventory number to the photo itself and fix any little problems that will invariably turn up.

To start out, take photos of a handful of tokens – it would be helpful to have pieces of different color and different surface quality to play with in the editing stage, as these different types of coins may need different types of editing (light brown, dark brown, smooth, lightly rough and very rough surfaces, for instance), and it will be good practice to get a feel for what your editing software can and cannot do. Make sure the pieces you shoot are clean, with nothing on their surfaces – a stray piece of lint or a hair will be greatly enlarged on the finished photograph, so lightly brush your coin to remove anything like that (and, of course, if your coin has any surface contamination like PVC, you should remove that before photography). Once you have 20 or 30 photos taken (it's easiest to do obverse and then reverse for each token, and keep them in the order you shoot them), load them onto your computer – I have a folder titled “WORKING PHOTOS” that I load these initial images into, and it is easy to keep track of them there. In their own folder they don't get confused with final images, and I can easily delete these originals when I am finished editing them. It doesn't matter what file type your camera uses; JPEG is the easiest to work with (and has become pretty much the default for digital cameras), but other formats like GIF work fine too.

There is a small learning curve here but once mastered, photo editing is quite easy. For our purposes we only need a few basic tools, so photo editing programs that offer a near infinite number of bells and whistles will probably be more confusing to a novice and less useful than one that has the exact basic tools you need. Unfortunately there are numerous photo-editing programs out there, ranging from expensive and intricate ones like Adobe PhotoShop, to free

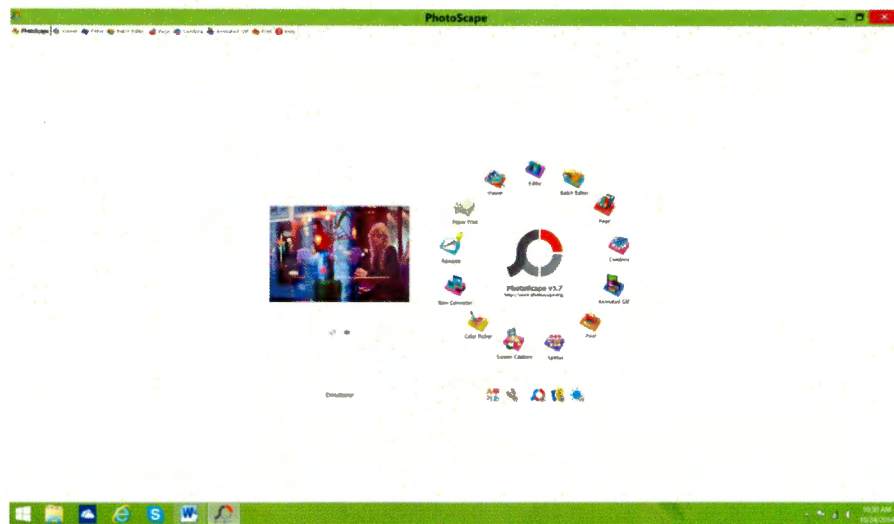
ones (one of which usually comes preloaded on your computer) that do minor fixes and basic editing but don't give you the tools you need to produce good coin photos. I can't go into detail on all the different programs – I wouldn't even know how to use many of them! But I can describe a program that has everything you need to produce good finished photographs and, even better, is absolutely free (though if you like the product and its ease of use, the developers are always grateful for a small donation).

What you need are tools to crop, rotate, sharpen, adjust color and brightness, erase, add text, add margins, resize photos and the ability to stitch two or more photographs together into a seamless whole. This is the BASIC tool set you will need, and you will use most of those tools on every single photo you edit. Some software programs will have many more tools – for instance, the Adobe products working with layers and many other complex things that are simply not needed at this stage – you can explore them when you are more advanced, but for our goals here you just need these basics tools.

The program I use and will be describing in this section is called PhotoScape. As mentioned, it is free and can be downloaded at [www.photoscape.org](http://www.photoscape.org). The website carries links to several other products, and is somewhat confusingly laid out, so make sure you navigate it correctly and download ONLY PhotoScape (and don't add in all the toolbars, new search engines and other junk that the download option will suggest – uncheck all those boxes when you start the download and just get what you need). Note that the program you download will be an older, basic version – it has been updated many times since, and once you have downloaded and opened the program it will start checking for updates (as of this writing they are on version 3.7) – install them, life is easier that way and you will have the most up-to-date product with all the fixes that have been made to previous versions. Once installed and updated, you're ready to begin, so let's walk through the steps you will probably need to get your photos looking their best.

The start screen in PhotoScape has a dozen or so different modes – relax, you only need two of them, the Editor Mode and the Combine Mode (a third, the Batch Editor Mode is useful when you are adjusting a large number of photographs in exactly the same way). On the start screen, click "EDITOR," which will take you to the mode you will be using the most; at the upper left corner there will be a list of folders and files on your desktop – click on the one that you stored your raw images in and open that folder ("Working Photos" if that's what you called it, as I did). The photos will be listed in the order taken, so click on the first one, which will bring that image up on to the large working area. Before we start the actual editing, take a look at the lower right portion of this screen – there is a button there labeled "UNDO." This button will be your best friend. Clicking this will undo the last change you made to the photo, clicking again will undo the change right before that, and so on all the way back to the original photograph. Until you actually "SAVE" the photograph that you are working on, you can undo ANYTHING that you've done to it – so don't worry about making mistakes or ruining the picture by trying something out. Feel free to play around with the different tools and see what they do, especially the ones not discussed here – you can always undo anything you did, and you will have a better understanding of what options are available to you.



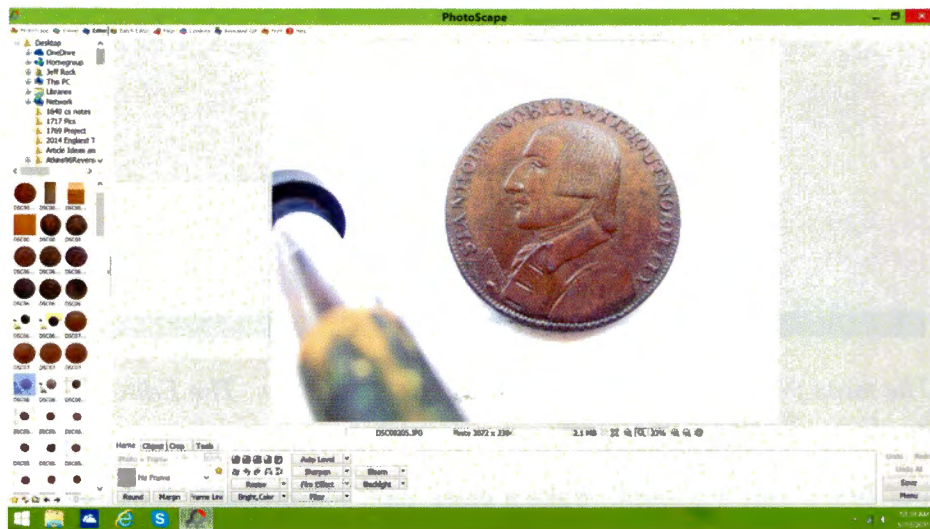


*Figure Onr: The main page of the installed PhotoScape software. The Editor button is located at the top of the circle of icons at the right.*

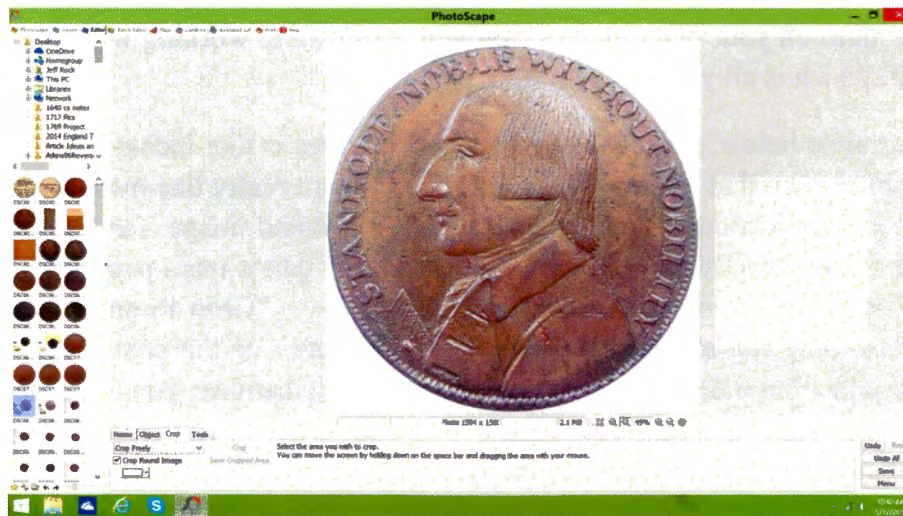
OK, your first photo is loaded. Take a close look – it probably looks good to your eyes, but it can be better. Depending on the light source you use, there is probably a shadow somewhere, usually extending from the bottom rim of the coin downwards in the photo if you used natural lighting, or opposite where the light source was if you used artificial. Your first step actually kills two birds with one stone – you are going to get rid of that shadow AND all the other extraneous areas on your photograph – you will get down to working with ONLY the image of the coin itself, which is all you really want anyway.

In my example below, you can see how small the area is that includes just the coin – the rest is wasted white space that we simply do not need. What I really like most about PhotoScape is that it allows you to choose an option that will crop a round image – and since most of our coins are round, this is exactly the tool we need! From the editor main page, find and click the tab that says “CROP,” and you will see a little box that says “Crop Round Image” – click it. Using your mouse drag the round cropping tool to the edges of the coin – this takes a little practice to get used to, but it does get easier with practice. Remember, you have the Undo button available if something goes wrong, so nothing will be ruined here. The crop circle will show the area you are saving in a brighter hue than the area you are cropping off. Around the circle are four tiny squares – click and drag on these to adjust the circle so that it is tight against the edge of the coin. In a perfect world the coin would be completely round and the crop circle will fit like a glove. In reality, our tokens are often a bit out-of-round (sometimes dramatically so), and the round crop may not do the job completely. In that situation I like to use it to make sure that the shadow area is what is cropped out completely, and if you need to leave white space around the rest of the coin, that’s fine. If you can’t get all the shadow off, or if there are other marks visible on the white background that is saved in the cropped photo, you will want to erase those by hand – go to the “TOOLS” tab and click on “Paint Brush.” Select white from the color choices given, and select the size of the brush you want to use (the largest one is fairly easy to use), and then VERY CAREFULLY drag the eraser tool across the areas of the image you want

to erase – again, the Undo button is there if you erase too much (and I guarantee you will, this takes a steady hand and lots of practice, but you will get it eventually). When all that is done you should be left with one circular image of one side of your coin that takes up all or nearly all of the working area of the PhotoScape screen.



*Figure Two: The raw image loaded into PhotoScape. Note all the extra space around the photo, and the data not needed, such as the tripod leg at the left of the photo.*

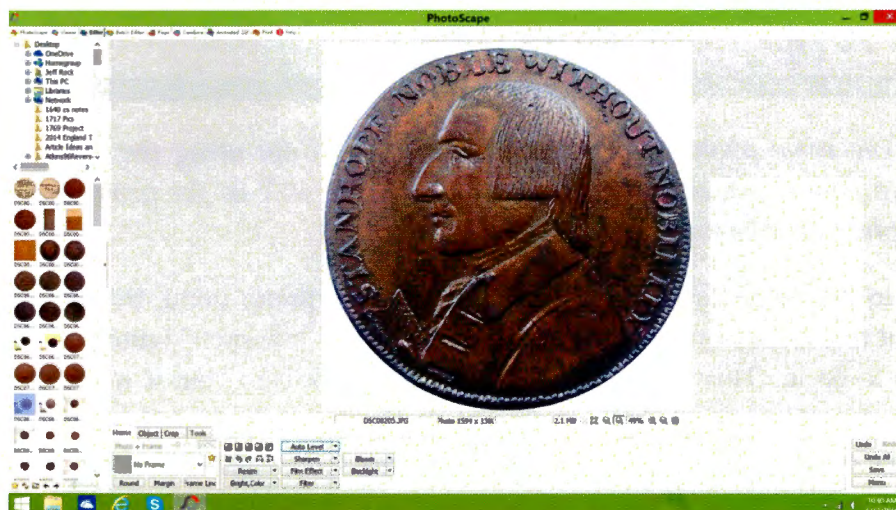


*Figure Three: the same photograph, with the round Crop tool applied – all the extraneous detail is now gone, and the image of the token itself is what fills the working field. The token looks a little washed out, and the color is off from what it looks like in person....more to come!*

Regardless of what kind of light source you used, natural or artificial, the color will almost certainly be a little off when you compare it to the actual coin. The camera reads the entire area that is being photographed and is programmed to adjust the white balance on the photo so that everything comes out fairly even – but you are shooting a small piece of copper on a very large field of white, which will throw that algorithm off, and the camera will adjust the



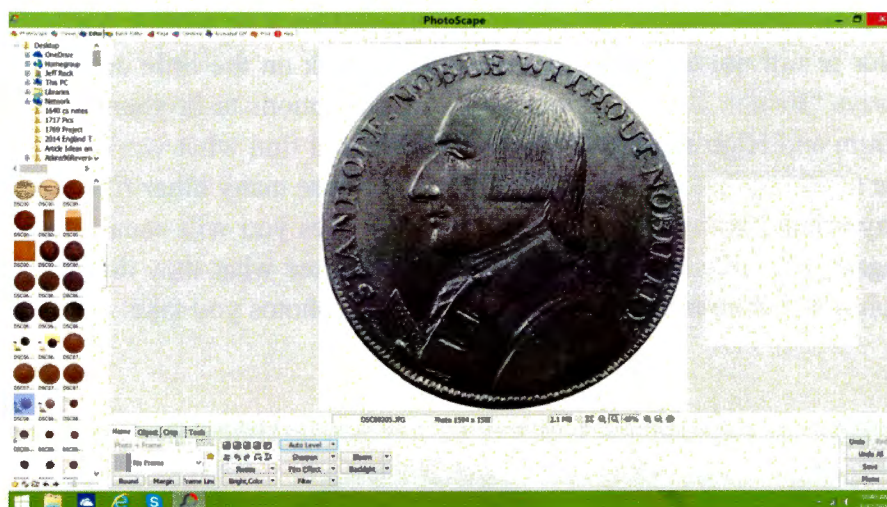
end product so that the white fields look more gray, and the copper usually gets brightened up in the process. PhotoScape has an easy fix for that. On the “HOME” tab, find the button that says “Auto Level” and click it once – like magic the color should change to something more approaching the actual color of the coin (now that all that extraneous white background is gone, the washed out or brighter color of the copper is changed back to what it was supposed to look like). If the color is still not quite where it should be, click on the little downward arrow next to the button that says “Bright, Color.” There you will see options to brighten or darken the photo, with Low, Medium and High settings – play with these and find what works (again, the “Undo” button will erase anything that doesn’t look good). There are many other filters under this button that you can play around with if you like, but the only ones you will usually need are Brighten and Darken. Again, feel free to play with the others and see what they do – they might not be useful for coin photos, but could come in handy with other photos you take.



*Figure Four: The same photograph with the color adjusted using only the “Auto Level” button. This color is what the token looks like in hand, and no further adjustments are needed.*

If you are a fan of black and white photos – and those images tend to show detail better than color and are far more useful for attribution guides than color pictures generally are – then at the top of the column with the “Bright, Color” setting are five small squares, the middle of which is called “Grayscale” – click that once, and the photo will convert (though you may have to change the brightness or darkness a little to get it looking right – and you already know where those options are, since you just used them). For token images, using Grayscale almost always give you a better image than using the Black & White square right next to it – grayscale just strips the hue from the image, leaving everything else the same, while the B&W option tends to increase the contrast to an unnatural level for something this large. If you want both color and black and white copies of the same picture, just wait until you are finished with everything else discussed in this section and after you save the color image, just hit the Grayscale button and save the resulting product under a different name (I simply add BW to the end of the name I used

for the color image, and that way they get sorted next to each other in whatever folder I save them to on my computer).



*Figure Five: The same photograph with the hue stripped out using the “Grayscale” button. Black and white photos are useful for showing detail, as well as for printing in venues where color photographs would be too costly to do.*

You’re in the home stretch! The photo is looking pretty good, but almost every photo can do with a bit more sharpening – and all you do is hit the “Sharpen” button on the “Home” tab of Editor mode to do it. This won’t make a worn coin look Unc., but it will make the detail in the photo look crisper, matching that of the coin itself. The only time this button doesn’t work well is with very rough pieces – you end up sharpening the roughness and the token will often look worse. Again, play around with it and see what looks good to you.

Only two minor things left to do, and the photo will be done. You will probably want to resize it – it helps to keep all your images of coins of roughly the same diameter at the same pixel size. If you are just storing them on your computer or tablet to view, then 1000 pixels is more than adequate, and will allow you to enlarge the photos quite a bit without things getting blurry. If you are selling items on ebay, they require photos to be 1600 pixels, so you will want to save your images at that size. PhotoScape has both options – just click the downward arrow next to the “Resize” button on the “Home” tab of the Editor page and select the size you want from the menu. If a size is not available on that menu, then just click the “Adjust the Longer length” option, and type in the size that you want – despite the options given, you have a lot more pixels in the photograph you are working on, so even if you want to store it at 2000 or 3000 pixels you have enough in the original photo to do so. That won’t make any difference on your computer monitor, or if you want to print the photos at actual size – but if you want to blow a photo up to poster size, then the extra pixels could be useful. But remember, the more pixels you choose, the more space it takes to store on your hard drive. It’s the same broken record from me though –



play around with the sizes and see what works for you. And once you have something that works, stay consistent with that size!

If you are planning to stitch the two sides together and/or to add text of some sort to the photo the next step you need to do is adjust the margins. On the “Home” tab there is a button that says “Margin” – click that. Make sure that you select white as the color option at the top, since that is what the rest of your background is. Then type in the margins that you want for the four sides of the photo – this is completely up to you, with whatever margin you think looks good. I use a value of 10 for the top, left and right sides and a value of 200 for the bottom – this gives a little white space around those first three edges, and a much larger one below the coin which is where I will add whatever sort of text I want when I stitch the photos together. Aesthetically I don’t like the two stitched halves of the photo touching each other, so a little more white space will be in the middle (since you have the right margin of one picture and the left margin of the other). If this doesn’t look right to you, play around with your options and find whatever value pleases your own eyes – you are the only person that has to be happy with the finished photograph! And, again, that “Undo” button will help you out. PhotoScape will assume you want the same margin for every photo after that, until you change any of the fields to new values. If you do, you will lose the old margin values, so write down whatever you liked somewhere, and keep it handy!

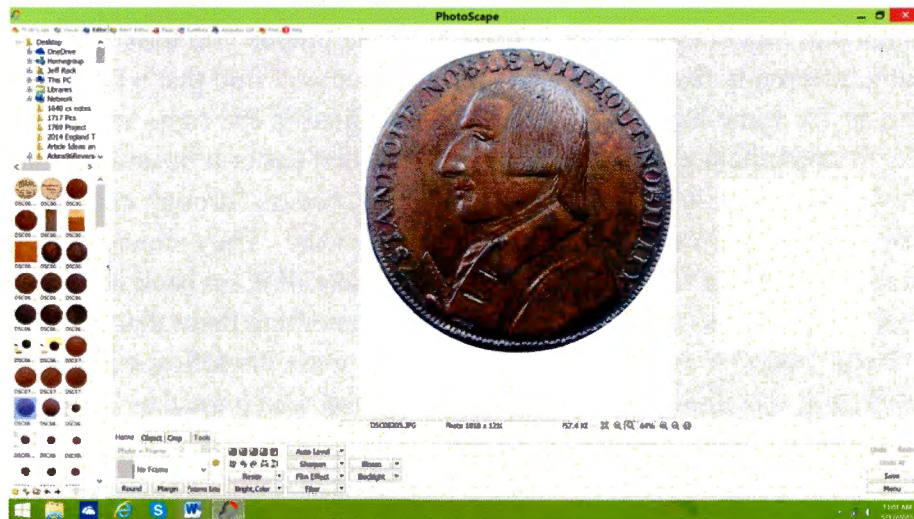


Figure Six: The same color photograph from Figure Four, with the Sharpen button used, the photo reduced to 1000 pixels, and margins added on all four sides, the larger margin at the bottom to be filled with text (with the margins the final size is slightly larger than 1000 pixels).

Finally, the moment you’ve waited for. This particular photo is DONE. Click the “Save” button at the lower right corner of the “Home” tab. A box will pop up giving you options to Save, Save in Designated Folder or Save As. Under that are several other options for the photo being saved. Slide the “JPEG Quality” button all the way to the right, to 100%. The other boxes can be unchecked, with the exception of the one that says “Maintain the Exif Information.” Now

you can click the “Save” button, which will save this photo with whatever the file name originally was – for a Sony camera that might be DSC0231. That is fine, but it isn’t a very useful file name, and it will be difficult to search for a specific coin if all your images are file names like that! I recommend clicking on the “Save As” button instead, which allows you to save the photograph with a new name that will be more useful to you. The box that opens up allows you to choose where you want to save the image (it default picks the folder that the original image was from, but you can save it anywhere you want, perhaps making a new folder called “Finished Photos” to keep track of them in one place). Choose a file name that will make sense to you. If you keep an inventory spreadsheet, then the file name can be the same as the inventory number, which will easily allow you to match photos to your spreadsheet. If you want to be able to find photos of certain varieties, then save the file with the name of the variety – for instance, “Anglesey 262” is a good file name, and when you sort your finished images by name, you will have your Anglesey 261 before your 262 and so on, in order – and all your Anglesey will be together (you can store all your images in a single “Conder” folder, make separate folders for Britain, Wales, Scotland and Ireland or, if you have a lot of tokens, make folders for each individual area within the country folders). Think about what makes sense to you – and remember you can always change the file name at any time without changing any of the data inside the file itself. You can also add more data to the file name itself, such as a pedigree – in the case here it could be “Anglesey 262 [ex Griffiths Collection].”

Go through and repeat these steps with each of the photos you took – some may need to be tweaked a little differently than others, but generally you will find that a batch of photos taken at the same time, in the same location, will usually be edited in the same way for each separate photograph. Get through them all – and marvel at how much easier it becomes after you’ve done 10 or 20 pictures! Save them in the folder you designate, and go through and look at them with whatever picture viewing software your computer comes with. They should look pretty darned good – and if something doesn’t look right, then make a note of it, go back into your PhotoScape program and check the various buttons to see if there is something there that can fix the problem. There’s also a “Help” button located at the very top of the main PhotoScape page which will take you to a website that is something like a User’s Manual and which touches on a lot of things we won’t be discussing here – read it and see if it helps!

You should now have a folder filled with images of one side of a coin, which is adequate for many people. But if you want to see both sides of a coin on a single image, you need to stitch them together – a very easy process in PhotoScape that we will cover next.

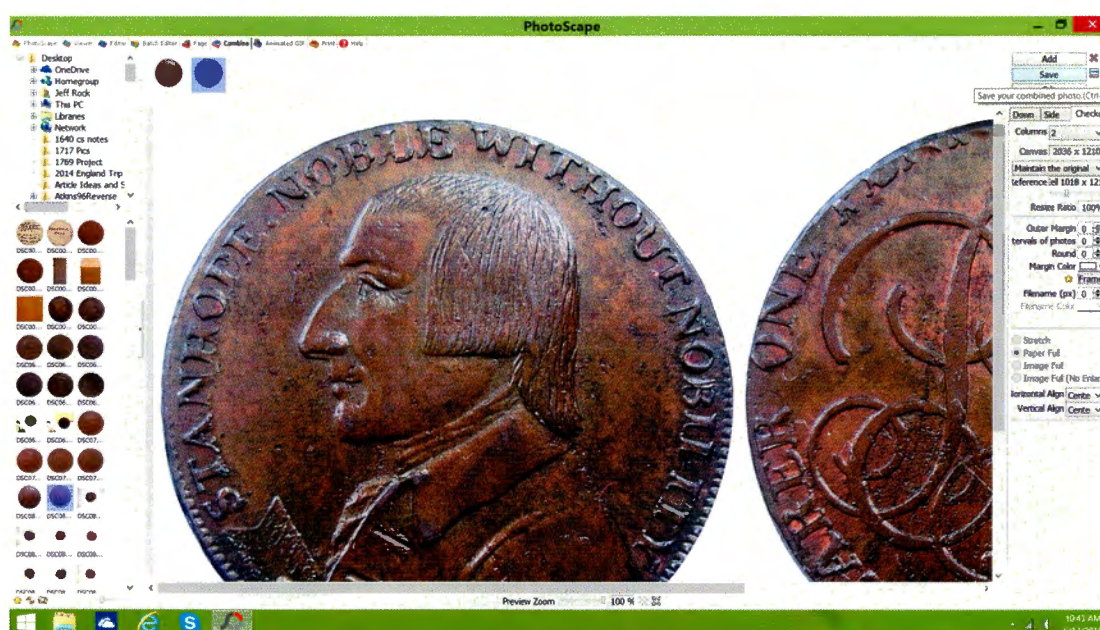
## **SECTION FOUR: STITCHING AND ADDING TEXT**

From the main start page hit the “COMBINE” icon or from the top toolbar of any other page, hit the “COMBINE” button. If the folder you are storing your FINISHED photos in is not the one that opens at the left side of the screen, scroll through the list of folders on your desktop and double click to open it. The files will be listed in the field below, in alphabetical order. If



you've saved the photos with the same name as the raw images, that is fine, they will still be in order.

Click the photo that will be the lefthand side of the picture – usually the obverse – and drag it with your mouse to the large working field. Then do the same for the photo on the right side, usually the reverse. At the far right side of the working field is a group of buttons and options. Click “Side” (or “Checker” if you are putting more than two coin sides on one photograph). Three rows below where you select that is a drop down menu – select “Maintain the Original size” from that menu. Since you've saved both photos at the same pixel size, this will ensure that both halves of the photo are equal. The other options in those tools are not needed for this type of combining, so just leave them as they are.



*Figure Seven: Both halves of the token on a single photograph, using the Combine Mode. Once the two halves are on the same working area, hitting the “Edit” button will allow you to add text to the photograph.*

If you saved these photos with the margins mentioned earlier you should find that they are close, but do not touch each other, and that there is ample room below the photo to add text. To do that click the “Edit” button at the top right corner, which will take you back to the main editing home page that you used for making the single photos – and you can now see the whole picture with the two sides fully visible. At the lower left of the working field click the “Object” button and in the left column click the button that has a capital “T” on it. This opens up the Text window – type in whatever text you want on the photograph in the box provided. You can adjust the font, size and color of the text with the appropriate buttons and drop-down menus while this window is open. I personally like Times New Roman, and a larger font size since the photograph is fairly large, so 60 or thereabouts is a good, readable size – but experiment and see what YOU like. Black is also usually more readable than colored text – and easier to print. Double check and make sure you have everything in the text box correct, and then click OK. The text you

chose will be dropped to the exact middle of the picture, which is obviously not where you want it. Simply click in the middle of the text box, and using your mouse, drag it down to where you want to place it in the white space below the coin – to help guide you there is always a little square at the exact center of the text box, so you can use that to line it up evenly with the white space between the two halves of the coin. If you want to change anything, see a typo, don't like your font or size or color choices, just double click within the text box again, and that will reopen the Text window and you can make changes to the existing text – but note, if you hit the "T" button again it will open up another text window and any text you type in that window will be inserted on the photograph in addition to your previous text (again, that Undo button is there).



**Anglesey 262**  
**Lutwyche Penny Mule, RRR**  
**Ex Griffiths Collection, DNW 10/14: 279**

*Figure Eight: The final product. Both sides are visible on a single photograph, and text added for the variety and any other pertinent data that you want to have stay with the image.*

Take a good look at your masterpiece – at this point you should be happy with what you see! You have both sides of the coin on a single image, with the text you want. If you're done, the only thing left to do is to save it. From the screen you are now on, hit the "Save" button. This time you don't have any option except "Save As" since you created a whole new image. Click that button, and save the image with whatever file name you like – though, as stated earlier, the variety is usually the best name as it will make it easy to search for and locate quickly. If you have more than one example of the same variety and try to save the photo with the exact same name, PhotoScape will ask you if you want to replace your previous photo. You probably don't, so any further examples can be saved with a slightly different name. Using the earlier example your full photo might be called "Anglesey 262" Your next example of the variety could be "Anglesey 262 Number 2" or "Anglesey 262 [2]" or however else appeals to you and makes sense to you.



Save the photo to a location you can find – again the “Finished Photos” folder, or if you have several different areas of collecting, you can make a “Conder Tokens” folder, and inside that folder have separate folders for each of the four years – if you have a large number of tokens then you can save this specific photo to a “Wales” folder or, even more specific an “Anglesey” folder within your Wales folder – again, whatever makes sense for you so that you can quickly find your images. The benefit of storing this way is that all the pictures will be in folders by exact location in D&H, and when you sort them by name, they will be in variety order. If you have 2,000 tokens and 700 of them are, say, Middlesex pieces, then lumping them ALL into one folder means you have to scroll through a lot to get to your Warwickshire images. But if you put them in by country then in separate county folders, it is infinitely easier – you open your Conder folder, open your Britian folder and then open your Warwickshire folder and there they are in all their glory.

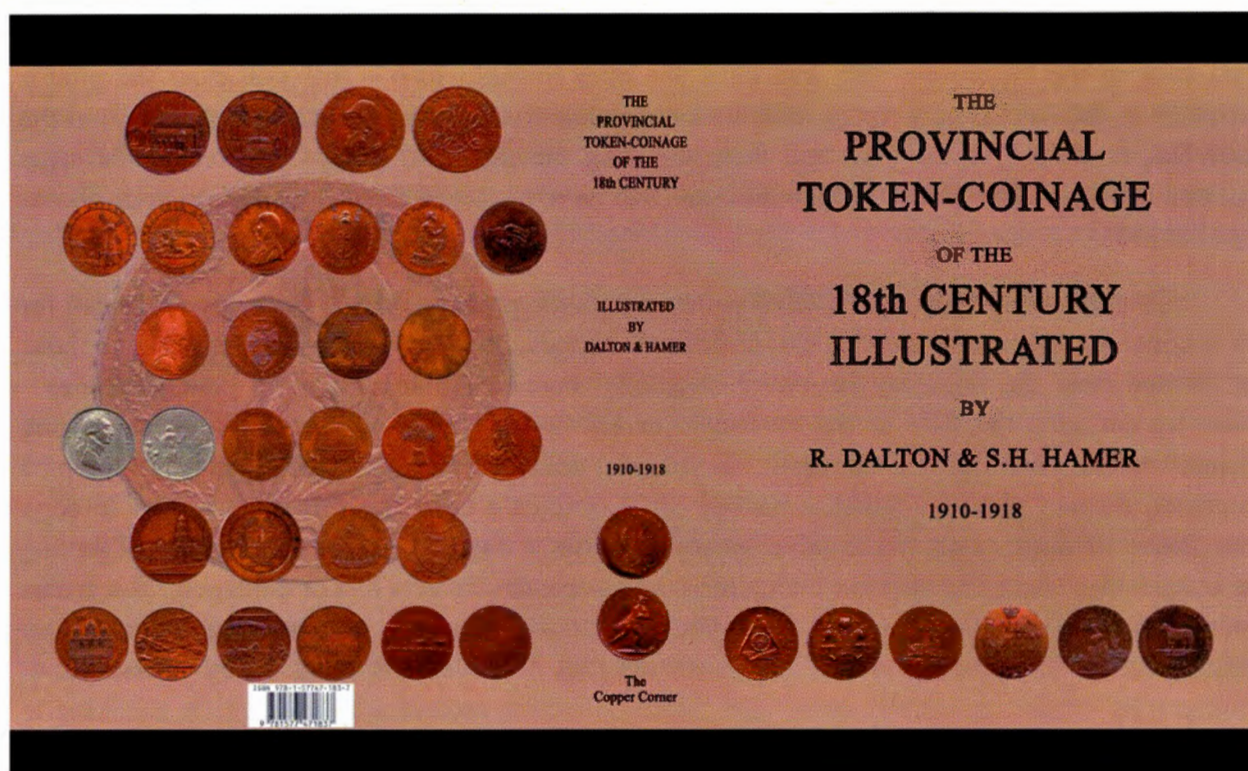
When you are done with your first combined pic and want to go on to the next one, just head back to the “Combine” tab, and click the little trashcan icon – this will clear the photos currently in the field (don’t worry, this does not delete them from your computer, just from the PhotoScape screen you are on), and then just drag the next two photos and repeat the steps outlined above. A few times through and you will have mastered the art of stitching your photos together too.

Usually I save only the finished combined photographs – I don’t have any real need for the original raw picture or the single-side finished images, and why waste storage space, so those get deleted from the folder(s) they were originally stored in (this is done on your computer – either by dragging the files to the trash can, or left-or-right clicking on the photo and hitting “delete” when your options appear). If you use other platforms – the Cloud, a laptop, a notebook, a smart phone, a tablet, a backup drive or even a USB flash drive, it is easy to copy your folder of finished photos to other locations. This is useful both for the security of having the images elsewhere in case your computer crashes or a device gets lost or damaged. But it also means you can take those images with you in places where you wouldn’t be lugging your desktop computer around! A mid-range sized i-Pad or tablet will store many thousands of photographs – you can literally carry your entire collection around with you, easily checking to see if something offered is a variety you need, an upgrade or the like. Don’t want to carry 1,000 tokens with you to show off your babies? Scrolling through these large, nicely done picutes is actually a LOT easier than squinting through a magnifying glass looking at the tokens – especially in poorly lit coin shows (or, knowing us, hotel bars).

Those are the basic steps you will need to produce good quality digital photographs of the tokens in your collection. Like anything else in life, the more you practice the better you will get. It is completely typical to take a few hundered photos and think they look good – then experiment a bit and find your new photos look a heck of a lot better, and now you need to go back and re-shoot those tokens you did earlier! There’s nothing wrong with that – and you get the fun of looking at your collection again while you do the pictures over! I have sometimes reshot the same token a half dozen times to get an image that I am happy with – but all it takes is a little bit of time, and since I am not developing endless rolls of film and printing countless

negatives, there is very little monetary cost involved in shooting and re-shooting every piece in my collection.

Hopefully you will be inspired to try your hand at photographing your collection – it really isn't that difficult to do, and you will have the luxury of viewing your images whenever and wherever you want, something that has never before been available to numismatists!



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# Is this a New Shropshire Token?

Jon Lusk



Figure 1

Let me immediately answer the question in the title of this article – No. Well, maybe it shouldn't be answered that fast. It depends on what your definition of *new* is. In terms of the tokens we collect and study the question might have been phrased "Is this token contemporary to the D&H Shropshire 6-17?" The answer for that question is no. This reproduction happened in 1979, just thirty six years ago, not in 1792

The story behind this article started when I saw that David Stuart (a token seller that I enjoy dealing with – <http://www.abccoinsandtokens.com/>) had a token in his Shropshire section listed as a replica. Interesting I thought, so I ordered it. What I got is pictured above. It is a very credible copy of an original. The major difference is the fact that the reproduction piece has a plain edge. If you're an edge checker and you take a skeptical eye toward anything different, then you'll be fine. But then again, many of us have bought tokens without examining the edge, especially if it has only known having one edge, is attributed, and being sold by a knowledgeable dealer.

The reproduction has a weight of 14.79 grams. While this qualifies it as a heavy-weight and might be another separating indicator, I do own a Salop 12 that weighs 14.81 grams. I also have another 12 that weighs only 11.77 grams. So the weight cannot differentiate a reproduction from a genuine. As a side note, when my records showed the different weights for the two Ironbridge tokens that I do own I feared that the heavier one was a reproduction. I made a quick trip to the bank to make sure I didn't now own one genuine and two reproductions!

The diameter might give a clue in that it varies between 29.9 and 30.0mm, so that it is virtually round (within a tenth of a millimeter). Most of the D&H tokens show quite a variation in their roundness. Of my two examples, the first shows three tenths of a millimeter variation (30.1 – 30.4mm) and the second has four tenths variation (29.2 – 29.6mm). But as you can see, the average diameter of the reproduction piece falls within the range of my two regular pieces.

The token itself is an unusual piece in that it has three years on it. Most of us are aware of the history of the Ironbridge at Telford, Shropshire, England. An advertisement in the Shrewsbury Chronicle on Saturday 09 September 1775 (see Figure 2) announced a meeting that was to be held on Friday the 15<sup>th</sup> of September. The date of 1779 was when the first span was in place across the gorge, but the bridge itself didn't open for normal traffic until January 1, 1881 (see Figure 3).



**Iron Bridge over Severn:**  
**NOTICE** is hereby given, That the Inhabitants of the Parishes of Broseley, Benthall, and Madeley, in the County of Salop, do intend to petition Parliament next Sessions for Leave to bring in a Bill to obtain an Act to erect an Iron Bridge over the river Severn, between Benthall and Madeley-Wood, and for making Roads to and from the said Bridge, through the aforesaid Parishes, and the Parish of Dawley, in the County aforesaid. And likewise a Turnpike Road from the said Bridge to Tern Bridge, through the Parishes of Madeley, Buildwas, Leighton, Eaton-Tantine, and Wroxeter, in the said County of Salop.  
 The Subscribers to the Bridge above mentioned, and others who wish to promote so useful a design, are desired to meet at *Abraham Cannadine*, at *Broseley*, at 11 o'Clock, on *Friday the 15th of September* Instant.

Figure 2

Shrewsbury Chronicle  
 Saturday 09 September 1775

The Cast Iron Bridge over the River Severn, between Madeley-Wood (near Coalbrook Dale) and Benthall, was opened on New Year's Day last; since which Time (considering the Season of the Year) great Numbers of Carriages, besides Horse and Foot Passengers have daily passed over the said Bridge, the Roads leading to and from it being nearly completed.

Figure 3

Oxford Journal  
 - Saturday 20 January 1781 p3

The three years are then: 1779 – the year the beam was set across the gorge; 1789 – the date the inclined plane opened; 1792 – the date of issue of the original tokens.

In search of more information on the origins of this piece I emailed the Ironbridge Gorge Museum Trust and received back a nice reply from Dr. Tamsin Bapty, Curator of the Library and Archives at the museum. A summary of his response is:

- At the time of the bicentenary of the Iron Bridge (1979) a number of commemorative items were produced, including tokens.
- It is believed that a local jewelry manufacturing company, Ray Norton of Telford, made tokens in gold, silver and bronze. (Picture included of the Museum's token, see Figure 4) And there may have been other firms producing tokens.
- The hole at the top of his piece was done by the owner to use it as a watch fob.



Figure 4

An item of note is that the two reproductions are not from the same dies, most likely not even the same maker. The metal used is bronze and the piece also does not have a lettered edge.

Since I would hate to cause someone to miss discovering an original piece with an unlettered edge by assuming that no edge lettering equals reproduction, let me cover some of the differences in the dies used for the reproductions and originals. I will only concentrate on the twelve Shropshire token

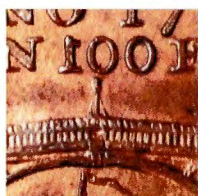


varieties that have the bridge on one side, with lettering above the bridge, and the inclined plane on the other (Dalton & Hamer Shropshire 6 – 17) as well as the two new tokens found since D&H was published over a hundred years ago, 9bis and 11bis.

On the 14 D&H designated tokens there are six unique dies used on obverse and nine on the reverse. (Note 9bis has a blank reverse and is either an error or a trial strike. I vote for an error.)

Obv A – 6; Obv B – 7; Obv C – 8; Obv D – 9, 9bis, 10, 11, 11bis, 12, 13; Obv E 14, 15, Obv F 16, 17

Since the first three obverses (A, B, and C) use the abbreviation FT for FEET we do not have to consider them because both reproductions spell out the word.



Obv D



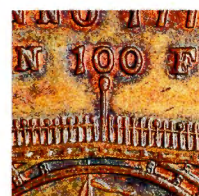
Obv E



Obv F



Museum obv



Repro obv

Note that the center light pole falls to the left of center for original obverses D and F, and to the right of center for reproductions. To eliminate reverse E, note that the 1 above the 00 falls almost in between the zeros in Obv E, while it's clearly above the right zero in the two modern pieces.

The nine reverse dies are used as follows in D&H numbered pieces Rev a – 6; Rev b – 7; Rev c – 8; Rev d – 9; Rev e – 10, 16; Rev f – 11, 17, Rev g – 11bis; Rev h – 12, 14, Rev i – 13, 15

For reverse attribution, observe the area of the upper left quadrant of the wheel. Notice that the rope that starts in the upper left and cuts across the wheel down at the lower right of the picture. The image shown is actually Rev e, but is very close to all reverses in the series in the location that the rope intersects the inner wheel, very close to the point where the spoke intersects the inner wheel (or slightly above that intersection). On the museum piece, the rope cuts into the spoke well before the spoke hits the inner wheel. Also, the maker of this die totally left off the brake shoe, included on all other reverses, including my reproduction, and seen at the left edge of the snippet below on Rev e!



Rev e



Museum rev



Rev f



Repro rev

Reverse f was chosen because it represents the most shift to the right of the word AT for all D&H varieties. It can be seen that the peak of the A falls just left of the center for C. In my reproduction example, the peak of the A falls almost in between the C and the L.

Bill McKivor, our president, has a reproduction medal in gold. He's promised a picture of as soon as he can find it! If you've got an example of a reproduction, especially if it is different than the two pictured, please email me a picture of it so that it can be included in a future edition of this journal.

Thanks to Gary Sriro for permission to use pictures from his DVD for many of the snippets shown above.



A picture of a genuine edge



## Staffordshire its history on its eighteenth century tokens

Richard Coult #451

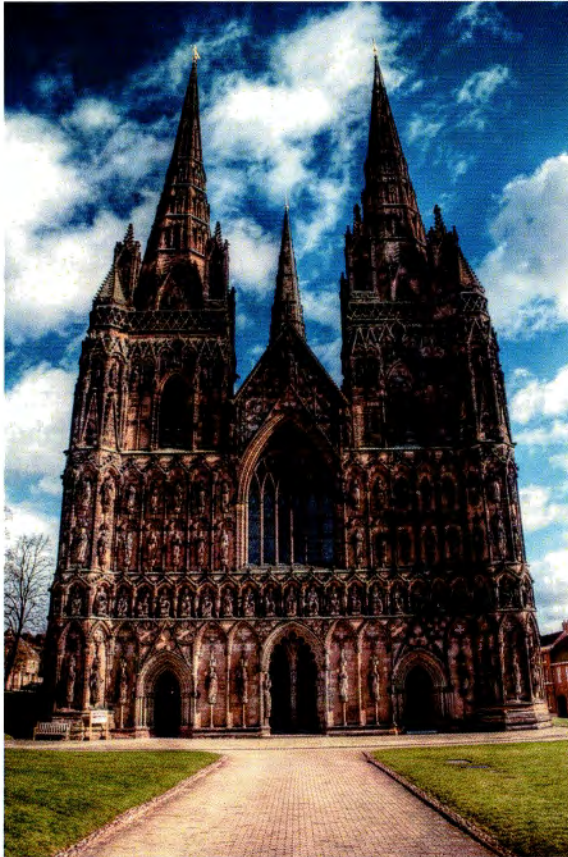
Staffordshire (Staffs) is a landlocked county in the West Midlands of England. The largest city in Staffordshire is Stoke-on-Trent, which is administered separately from the rest of the county as an independent unitary authority. Lichfield also has city status, although this is a considerably smaller cathedral city. Major towns include Stafford (the county town), Burton upon Trent, Cannock, Newcastle-under-Lyme, Leek and Tamworth. Wolverhampton & Tipton were also in Staffordshire until a local government reorganisation in 1974.

### Lichfield Tokens

Pennies – Staffs D&H 1 & 2

Halfpennies – Staffs D&H 18 & 19

Farthings – Staffs D&H 27-29



**The Cathedral at Lichfield**



**The West Porch of Lichfield Cathedral**

The Lichfield penny, Staffs D&H 2, features the West Porch of Lichfield Cathedral. As can be seen, the image on the token, dated 1800 is still an accurate representation of the porch today.





Staffordshire D&H 2, (diameter 36mm), reverse showing the west porch of the cathedral as it was in 1800. The obverse features a bust of Richard Greene who was the collector for Lichfield museum. Richard was born at Lichfield in 1716, he was a surgeon and apothecary. Greene was the first to establish a printing press at Lichfield, and from about 1748 until his death his zeal in collecting objects of interest never flagged. He deposited these curiosities in the ancient registry office of the bishops of that see, which stood almost opposite the south door of the cathedral, and has long since been pulled down. In 1773 the collection was rich in coins, crucifixes, watches, and specimens of natural history; by 1786 it had been augmented by additions of minerals, orreries, deeds and manuscripts, missals, muskets, and specimens of armour. It also contained numerous curiosities from the South Sea Islands, which had been given by David Samwell, surgeon of the Discovery, to Miss Seward, who transferred them to Greene, and this enabled him to obtain a medal struck by the Royal Society in honour of Captain Cook. A few years after Greene's death the collection was broken up and much of it, through various different routes, became the property of Richard Wright, surgeon at Lichfield (who was Greene's grandson). At his death in 1821 the complete contents of his house were again scattered.



The obverse of the Lichfield halfpennies, Staffs D&H 18 & 19, features Samuel Johnson, best known for his Dictionary of the English Language. Johnson spent the first 27 years of his life in the large, imposing house which overlooks Market Square, frequently returning until shortly before his death in 1784. Lichfield's greatest son was born on 18th September, 1709 in his father's house in Breadmarket Street.

His early years were difficult - his parents were beset by financial problems - but from the books in his father's shop he found comfort and instruction, preparing him for his role as the century's greatest man of letters.

His education at Lichfield and Stourbridge Grammar Schools gave him an excellent introduction to classical literature, but a brief period at Pembroke College, Oxford, was brought to a hurried conclusion by financial difficulties and increasing depression.

A fruitless search for school teaching work in the Midlands made him drift into a writing career in journalism and translation in Birmingham and London.

It was in Birmingham that he met Elizabeth Porter whom he was later to marry. She was twenty years older than Samuel, with three grown-up children from a previous marriage.

An attempt by Samuel and Elizabeth to set up a school outside Lichfield failed and led to the couple's removal to London.

Following several years of hack-work writing in London, Johnson was offered the major task of compiling an English Dictionary, a project which brought him fame though little financial reward. His years of struggle ended with the award of a government pension of £300 a year.



The obverse of the Lichfield farthings, Staffs D&H 27-29, shows the Bower.

The Origins of the bower go back many centuries to the time of Henry II (1154-1189). At that time England had no standing army and when the King needed troops to defend the realm he had to raise them by mustering all the able bodied men between the ages of 16 and 60 throughout the kingdom.

To enable him to do this Henry set up a Commission of Arraye (an early example of a quango) which had every year, to submit to the king, a return of all the men-at-arms available throughout the kingdom. To do this they ordered every city and town to hold a muster of fighting men on one day in the year and to send the figures in to the Commission of Arraye. These musters were known as the Courtes of Arraye, and in Lichfield the Courte of Arraye was always held on Whit Monday.

It was held at Greenhill, where a "Bower House" was erected and decorated with laurel and lilac. Here the men-at-arms mustered before the magistrates with their arms and armour and were regaled with free beef and wine. At the end of the day the magistrates sent a return of the numbers to the Commission of Arraye in London. As an example of this, in 1604 the report of the Commission contained the following: "Lichfield Town, able men 285; armed men 150; pioneers 50; high horses 50".

At Lichfield someone must have decided that having got all the men-at-arms together it was a pity not to do something with them, and so they were paraded around the streets of the city. They were accompanied by the Lichfield Morris dancers with pipes and drums and by people from the churches carrying figures of saints garlanded with flowers.

The introduction of gunpowder led to musketeers being included in the procession. When the procession halted outside the houses of the principal citizens, the musketeers would fire a volley over the house, whereupon the principal citizen was expected to offer cakes and ale to those in the procession.



This went on all day, until late in the evening when the participants staggered into the Market Place to be dismissed by the Town Clerk.

By the time of James II the country had a standing army, famous regiments such as the Coldstream and Grenadier Guards and the Royal Scots were already in existence, and it was decided that the Commission of Arraye was no longer needed. So it was abolished in 1690 and Courts of Arraye ceased to exist throughout the country – **except in Lichfield**, where the inhabitants decided that as they enjoyed Bower Day so much they would continue to observe it. And this they have done right up to the present day.

Most of the ancient features of the Bower still survive – the Court of Arraye is held in the Guildhall, where the Mayor inspects the “men-at-arms”. The procession through the streets includes Morris Dancers, military bands, and decorated lorries and trailers. But, as in the past, the principal feature of the Bower is a jolly good day out for all.

### Stafford Tokens

Pennies – Staffs D&H 3-5

Halfpennies – Staffs D&H 20 & 21

Farthings – Staffs D&H 30



**Stafford Castle**



Stafford Castle was built by Robert Torney who later renamed himself Robert Stafford. A Norman castle, it was constructed in the latter part of 1070 and is an example of a Motte and Bailey style. However, it was not until around the 13th Century that Earl Ralph, founder member of the Order of the Garter, added a Motte to the top of the castle. In the 17th Century, during the English Civil War, Parliamentarians destroyed part of the building and it was ordered to be demolished.

It was extensively rebuilt in the early eighteenth century, but again was allowed to fall into ruin. Yet again it was rebuilt in the early 19<sup>th</sup> Century. The keep being a magnificent four storey structure. However, given over to caretakers and then abandoned again in the 1950s it became derelict once more.

As can be seen, the castle is now a poor reflection of the one shown on the obverse of Stafford tokens.

The reverse of Stafford tokens features a cipher WH and a Staffordshire knot. WH is William Horton who developed the industrialisation of the boot and shoe trade in Stafford. He established the first factory, in Mill Street, in the late 18<sup>th</sup> century and his success may have been aided by his friendship with Richard Brinsley Sheridan M. P. for the borough from 1780 – 1806. It was Sheridan who proposed the toast: -

**“ May the trade of Stafford be trod underfoot by the world ”.**



## Tamworth Tokens

Pennies – Staffs D&H 7-9

Halfpennies – Staffs D&H 22 & 23



**Tamworth Castle**



**Obverse of Staffs D&H 9**

George Townshend inherited Tamworth Castle through his wife, Lady Charlotte. She was the only surviving child of James Compton, 5th Earl of Northampton and his wife Lady Elizabeth Shirley. George Townshend was a prominent figure in Georgian society. He was a Field Marshal in the army, a member of the Privy Council and a renowned caricaturist. It is unlikely George lived at the Castle; he ordered a survey which described it as in a bad state of decay due to neglect but still kept in external repair.

George's son George inherited the Castle after his mother's death. During his father's lifetime George began an extensive repair and renovation programme. The Elizabethan wing was drastically altered with the top attic floor removed, whilst all the late Tudor bay windows were replaced with fashionable gothic style windows. The Castle grounds were landscaped to provide the family with an attractive private pleasure garden. Unfortunately George was unable to realise his plans for the Castle and died before the works were completed. His estate was declared bankrupt on his death, due to the debts he had accrued during the building work.

For a short period the Castle was sold to a London lawyer, John Robins, but in 1833 the Townshend family purchased the Castle again. The family did not live at Tamworth, instead renting it to a number of wealthy tenants.





### Tamworth Town Hall

Standing in the middle of Market Street, the Town Hall was built in 1701 with money bequeathed by a famous son of Tamworth, Thomas Guy, a former Tamworth MP and founder of Guy's Hospital in London. Another famous son of Tamworth is Sir Robert Peel, who was also MP for the town, as well as Prime Minister on two separate occasions.

Peel founded the police force (hence the term "bobby") and delivered his famous "Tamworth Manifesto" from the Town Hall. In front of the Town Hall you can see the bronze statue of Sir Robert Peel. The Town Hall was initially used for civic and social functions, and was an important building for the town. Over the years the hall became too small and was extended on several occasions.

The original building was a single room supported by 18 Tuscan style pillars. A decorative exterior staircase on the east side gave access to the first floor room which also served as a platform for public announcements and events. In 1771 the exterior steps were demolished and 2 rooms were added to the rear on the east side. In 1811 these were replaced by 2 larger rooms, funded in part by the first Sir Robert Peel.

The area beneath the hall served as the Butter Market and later housed the town's first fire engine. The turret in the centre of the roof was another later addition to the building. The domed cupola with ornate iron weathervane once housed a lantern and also contained a bell to summon the firemen. The lowered side of the turret show that it may once have been used as a pigeon loft.

The clock on the front of the Town Hall was presented to the town by the then owner of Tamworth Castle, John Robins, in 1812. In 1968 restoration of the Town hall pillars and masonry took place. The Town hall is now owned by Tamworth Borough Council and has the Mayor's Parlour and is occasionally used for events and civic functions.

### Reverse of Staffs D&H 9

### Leek Tokens

Halfpennies – Staffs D&H 10-17



The Leek tokens dated 1793 bore a caduceus (Ancient Greek or Roman Herald's wand; especially that of Mercury, usually represented with two serpents twined around it.) with bales of goods on the obverse with the wording LEEK COMMERCIAL HALF PENNY 1793. *A representation of the town's importance in the silk trade of that century.*

The reverse of this token halfpenny bore 2 hands united over an olive branch and the wording ARTE FAVENTE NIL DESPERANDUM. (Our skill assisting us we have no cause for despair). *Which was and still is the town's motto.*

The edge of the token commonly bore the inscription PAYABLE AT LEEK STAFFORDSHIRE.

In the late eighteenth century, Leek had an extensive silk and textile industry employing some 2,000 people in the town and 1,000 from nearby villages. A staple part of the industry was button making and Phillips and Ford, who may have introduced these tokens, was one such company of button makers. It is equally likely that the town's two principal silk dyeing businesses in Mill Street, one run by the Badnall family, which had been established by William Badnall (1760), the other by Thomas Ball, could have had a hand in the token issue.

## Tipton Tokens

Halfpenny – Staffs D&H 24



The church depicted on the obverse of the Tipton halfpenny is St. Martins & St. Pauls, 17 Owen Street, Tipton. It remains much as seen on the token but the view as seen on the token is now obscured by trees.

The anchor on the reverse commemorates the chain and anchor industry which existed in Tipton until the 1940s. The tiny ancient hamlet which the Domesday Book recorded as having 'land for five ploughs' grew in the industrial revolution to a place 'palpitating to the beat and throb of a thousand steam engines' where 'iron is manipulated and fashioned to the service of man in every conceivable way that human ingenuity can devise'.

The abundance of coal, iron ore and limestone in the locality led to the establishment of iron making. This grew rapidly after the construction of the Birmingham canal in 1770 which allowed finished products to be efficiently transported to worldwide markets. Such was the growth of the canal system in Tipton that the town became known as the Venice of the Midlands with over 13 miles of waterway within the parish. As well as making top quality iron, Tipton became especially well known for its heavy engineering trades such as the production of large castings, forgings, structural ironwork, steam engines, boilers, chains and anchors. In 1867, G.H. Parkes of Tipton supplied the anchor for Brunel's massive steam ship, the Great Eastern and by 1905 there were fourteen anchor makers in the region. In 1911 Noah Hingley made the anchors for the ill-fated Titanic.

## Wolverhampton Tokens

Halfpennies – Staffs D&H 25 & 26



Obverse of Staffs D&H 26

Reverse of Staffs D&H 26

Wines and spirits wholesale and retail by T. Bevan, Wolverhampton.

T. Bevan may be the Thomas Bevan, Liquor merchant, who died in Wolverhampton on 25<sup>th</sup> April 1822, but try as I might I can find no further information on either him or his business!



And this item Noted by Gary Sriro

## 19th-century painting sold for \$5,000 Fetches \$5.2M just over a year later

Published January 31, 2015 - New York Post



“Salisbury Cathedral from the Meadows,” had been sold when experts thought it was painted by fans of artist John Constable.

### Look Familiar?



Wiltshire 21

The oil landscape by John Constable fetched \$5.2 million at Sotheby's in Manhattan Wednesday — just 569 days after it was bought for a paltry \$5,212. The work, “Salisbury Cathedral from the Meadows,” had been sold at rival auction house Christie's in 2013, when experts thought it was painted by fans of the English Romantic artist.

Sotheby's now says the work is a Constable that was painted over by restorers. The artist, it says, painted the work in preparation for his 1831 masterpiece of the same name, now owned by the Tate museum in London.

Neither the seller — who turned a tidy profit a shade short of 100,000 percent — nor buyer were identified. This should only happen to our Wiltshire 21 tokens!

## A Minor Mystery Solved

Mike Greenspan

Many Conder Token collectors are familiar with the book, "British Tokens," by Richard Thomas Samuel. The book is a compilation of certain pages of "The Bazaar, Exchange and Mart, and Journal of the Household," published in England between December 29, 1880 and August 28, 1889. A little over twenty years ago, Harold Welch painstakingly copied every page of those journals that contained information about Provincial Copper Coins, or Tokens, of the Eighteenth and Nineteenth Century. Harold then developed a Concordance between the Samuel numbers provided in the journal and the now more commonly used Dalton and Hamer numbers to reduce confusion and facilitate use by token collectors. The book was subsequently published by Allan Davisson in a limited edition, one hundred numbered copies. Ninety were hardbound, numbered 1 through 90; the others were softbound, numbered 91-100.

Shortly after publication, I acquired copy number 25. Like other references in my library, it's been heavily used since acquisition so, when I saw another Samuel offered recently at a reasonable price, I added it to my shelves. The new one is copy number 89. When I put the new acquisition on the bookshelf next to the old, I discovered an anomaly. The two books had different annotations on their spines.

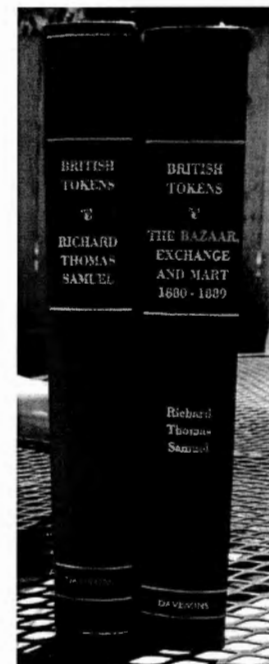
On copy #25, the title, "BRITISH TOKENS," was followed by the subtitle, "THE BIZAAAR, EXCHANGE AND MART 1880-1889." Lower on the spine was the author's name, "Richard Thomas Samuel," (in lower case). Near the bottom of the spine was the publisher's name, "DAVISSONS".

On copy #89, the title, "BRITISH TOKENS," was followed by the author's name, "RICHARD THOMAS SAMUEL," (in capital letters). And again, near the bottom was the publisher's name, "DAVISSONS." The entire subtitle, seen on copy #25, was missing.

Why the difference? I hadn't a clue. After calling several collector friends, including a numismatic book dealer, none of whom had even a guess, I decided to contact Harold Welch himself. Here's his response, edited to remove information on another subject.

"I had forgotten that there are two varieties of the Samuel work. As I recall, Allan Davisson (who worked with me on the book) needed a few copies bound right away to take with him to England. The plan was to have 90 copies hardbound and 10 copies softbound. The binder said he couldn't get the whole order done by the time Allan needed them, but could do 10. I was anxious to have my copy, so I numbered these first 10, #1 & 82-90. We decided the title on the binding should be changed a bit for the remaining copies which were numbered #2-81 for the hardbound and #91-100 for the softbound. Thus your #89 is actually from the first 10 bound copies."

There it is. A minor mystery solved. For those of you reading this who haven't acquired or even seen the Samuel book, you're missing a wonderful experience. Besides the detailed information on Conder tokens, there is a plethora of information on an almost unlimited array of subjects that paint a true portrait of the times. And, one more time - kudos to Harold Welch. What a wonderful service he provided all Conder token collectors.



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To let me know about your classic token literature. Several members have answered my appeals for information about their Pre WWII token books. Thanks to those kind folks. However, if my book in progress, *The Virtuoso's Arrangement*, is to be anywhere near complete, I need more members to step forward to help. If you own any original books on British tokens of the 18th and 19th centuries, I really need to hear from you. Does your book have a past ownership inscription? Perhaps it has annotations or letters or other ephemera laid in. If it is a numbered edition, which copy is it? I will give you credit or keep you anonymous - whatever you prefer. Thanks for your help!

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NE66 1YE United Kingdom

**Website : [www.abccoinsandtokens.com](http://www.abccoinsandtokens.com)**

**E-mail : [d-stuart@d-stuart.demon.co.uk](mailto:d-stuart@d-stuart.demon.co.uk)**

**Telephone : 44[0] 1665 603851**

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## An interesting selection of 18th century British Tokens

*plus some Regal & Colonial Coins and a few Odds and Ends*

*Many tokens currently listed on our web site and inventory is updated frequently.*

*Please take a look ~ comments and commentary welcome.*

*Always in the market to buy ~ contact me at your convenience.*

Gary Groll CTCC~EAC~C4~ANA

P.O. Box 717 Corvallis, OR 97339-0717

443.223.0399 ~ [gary@grollcoins.com](mailto:gary@grollcoins.com) ~ [www.grollcoins.com](http://www.grollcoins.com)

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Westminster Rare Coins

212 Pennsylvania Ave.

Westminster, Md. 21157

[wrc@vcoins.com](mailto:wrc@vcoins.com)

410-259-0121

Dave McDonald

**We might have that token you are after.**

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Provincial Token Book

Coinage and Currency in Eighteenth-Century Britain

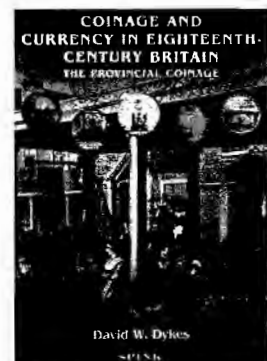
The Provincial Coinage

By David W. Dykes

In UK – Spink & Son £65 + £7.50 p&p – [Books@Spink.com](mailto:Books@Spink.com)

In US – Charles Davis Books \$100 + \$6 p&h – [Numislit@aol.com](mailto:Numislit@aol.com)

2012 Winner of the North book prize  
as the best book on British numismatics



## Wanted - Sentimental Magazine Tokens:

Wilkes, Camden, and both duchesses.

Please help me complete this set. Thank you.

Jack Levin

1564 Kanawha Blvd. East,

Charleston, WV 25311

(304) 345-2423

jeanlevineu@gmail.com

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New 18th Century British Provincial Token Dealer

### Looking for Inventory

Please contact me if you're are considering selling any tokens.

I would appreciate the opportunity to meet you and discuss our mutual needs.

I believe our 18th Century British Provincial Tokens are not only artistically beautiful and historically relevant but should be shared and preserved for future generations.

If I can be of any collecting assistance please do not hesitate to contact me.

**Doris Black** -- PO Box 531 Morton, IL 61550 -- 309-642-5554 -- dblack616@comcast.net

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## Book on Conder Tokens Available

British and Irish Tradesmen and their Copper Tokens of 1787 – 1804

*By Jon D. Lusk.*



It has been fifty years since a book dedicated to the subset of Dalton & Hamer tokens known as Tradesmen's Tokens has been published. The author of this work reveals discoveries concerning the issuers, their lives, names, and occupations. Tokens are pictured in large size, and in color, along with photographs of the edges unwrapped into a straight line. Variety identification photographs and availability ratings are included to assist the collector. Using inclusion criteria developed by the author, he suggests four collections of these tokens each containing from 110 to 248 pieces. This book was written for collectors, or those interested in history. Better yet, it is meant for those who are both.

Available from the author, Jon@Lusk.cc. (400 pages, hardbound, 8½ x 11 -- \$109, free shipping in US for CTCC members) Payment can be made through PayPal, even if you don't have a PayPal account but are willing to use a credit card, just email me.

In Europe – this book can be ordered from Spink and Son, London



## **2016 Auction Schedule**

*to include:*

**London 17th Century Tokens from the Collection  
formed by Quentin Archer**

**British Tokens from the Collection formed by  
John Roberts-Lewis**

**Further Welsh Tokens from the Collection of  
the late David Griffiths**

**Scottish Tokens from the Collection formed by  
the late David Perry**

**Tokens and Token Books from the Collection and  
Library formed by the late Jeffrey Gardiner**

*and several other properties*

Further details and dates will appear online at [www.dnw.co.uk](http://www.dnw.co.uk) in due course

### **Achieving consistently high prices at auction**

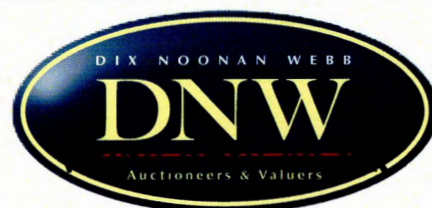
Thinking of selling? There's a very buoyant market for all kinds of tokens at the moment, so contact the leading experts for the best advice on how to sell yours – our expertise in all series of British tokens goes back to 1968.

We travel frequently within Britain and North America and can arrange to meet you at short notice.

With auctions scheduled at frequent intervals there are ample opportunities to showcase your holdings to an ever-increasing number of active buyers. So when the time comes to sell, give us a call.

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# AUCTION 35

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